

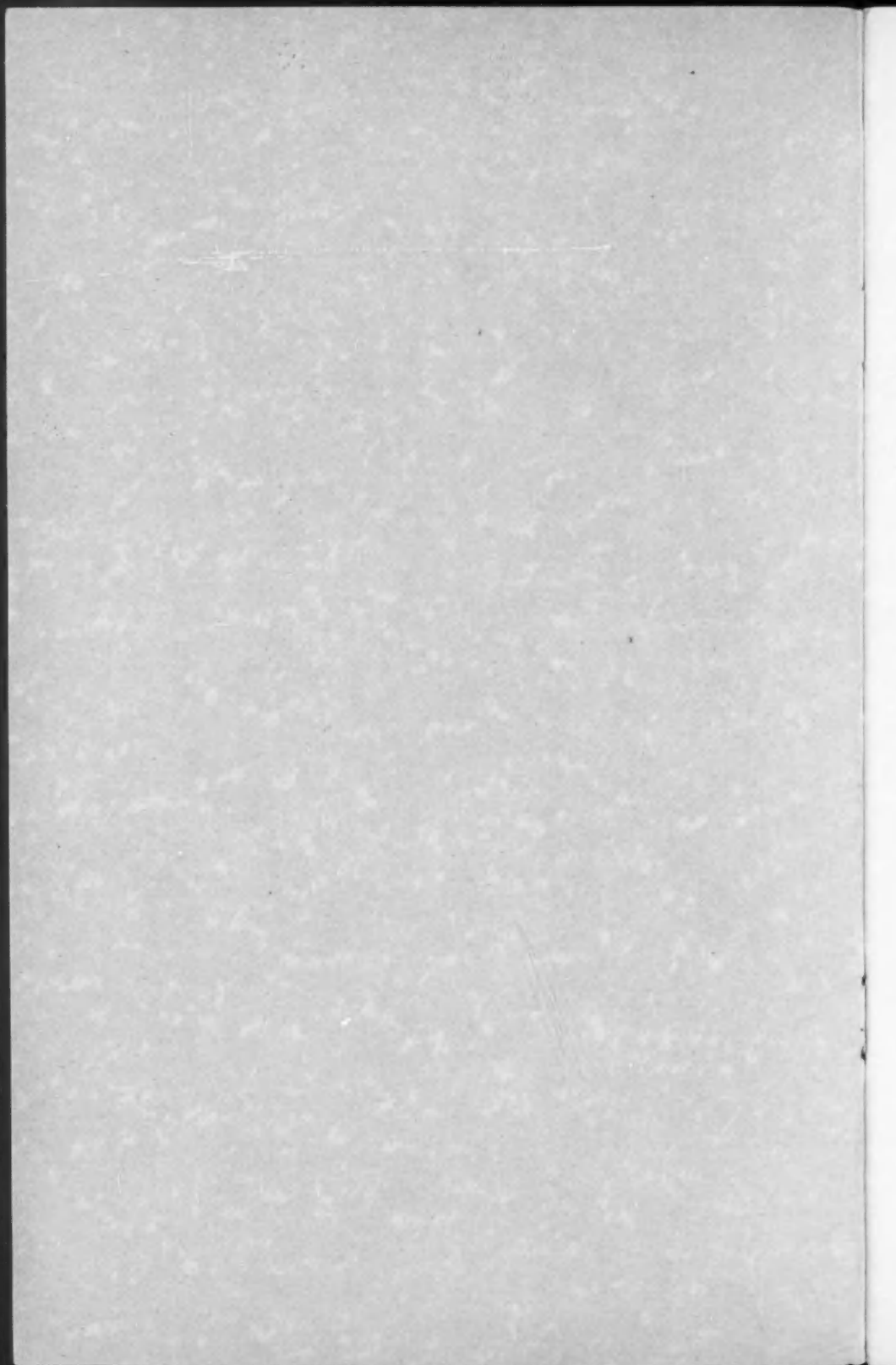
THE CONSORT

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FOREWORD

ONCE more we wish to express our gratitude to the contributors to this issue of *THE CONSORT* :—

To Mrs. Arnold Dolmetsch, who evokes the early stages of Arnold Dolmetsch's career as no one else could do and who has allowed us to publish some personal photographs and the autograph of a poem by Arthur Symons.

To Mrs. Diana Poulton, who reviews Dowland's lute music with the knowledge and experience of an expert lutenist.

Our thanks are also due to the Cambridge University Library for permission to reproduce a page from a manuscript lute book.

François Couperin's own Prefaces to his First and Second Books of Harpsichord Pieces and excerpts from Michel Corrette's little-known Violoncello Method (apparently the first of its kind) have been newly translated for *THE CONSORT*.

No accurate modern edition of Rameau's Harpsichord Pieces exists. We have made a beginning by reproducing one of them in facsimile, from the original engraved edition.

THE EDITOR.

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This copy is No. 74



Elliott & Fry

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A CORNER OF ARNOLD DOLMETSCH'S MUSIC ROOM AT
7, BAILEY STREET (c. 1898).



"BEETHOVEN" PIANO MADE BY ARNOLD DOLMETSCH FOR CECIL RHODES

PERSONAL RECOLLECTIONS OF
ARNOLD DOLMETSCH
BY
MABEL DOLMETSCH

PART 2

ARNOLD DOLMETSCH threw himself with ardour into his new work of reviving the ancient music and its appropriate instruments so that it eventually absorbed the whole of his time and energy. In proportion as this came about, the former co-operation between himself and his wife declined. Apparently she was unable to adapt herself as readily as he to this return towards the musical art of a forgotten past, and viewed with misgiving the wholehearted devotion of certain of his enthusiastic collaborators. Her dislike of some of the new friends among the so-called "Bohemian" set of poets and artists in London helped to widen the rift until towards the close of 1894 a separation took place, culminating in a divorce under Swiss Law for incompatibility.

Madame Dolmetsch established herself in Streatham, where she reverted to the meticulously neat and standardised manner of living of the provincial French, employing her musical gift as her daughter Hélène's home accompanist and exchanging visits among her old circle of Dulwich friends.

Hélène (who had reached the age of sixteen and was deeply attached to both parents) led for some years a Proserpine-like existence, passing half the week with her father and the other half with her mother. In later life Arnold Dolmetsch condemned the hot-headed precipitation of his earlier years and told me that, had he been able to live his life over again, he would have managed to avoid this drastic cleavage.

Finding himself at a loss for a home-keeper, he invited his *Tante Aline* (the youngest of the three daughters of his grandfather, Friedrich Dolmetsch) to come to England and take charge of the house. Tante Aline was a quaint little person, imbued with an old-fashioned Swiss code of politeness. On entering a shop, for example, she would always, before coming to business, drop a formal curtsy to the shopkeeper. She was in no way startled on encountering two clavichords in the music room of Dowland, Dulwich, exclaiming: "Of course I know them! My father made us all practise Bach's Preludes and Fugues on the clavichord." Thereupon she sat down and began to play, with rather bony little fingers.

Finding that her nephew's command of the paternal language was limited to a few expletives and such simple phrases as "*Mach die Thüre zu!*" she rendered valuable service, by translating into French, portions of German musical treatises of the 17th and 18th centuries.

Despite her apparent simplicity, Tante Aline was an able strategist, accustomed to getting her own way peacefully, though often by circuitous routes. She was responsible for the appearance on the scene of the brilliantly gifted Elodie Désirée, formerly the wife of Edgard Dolmetsch, from whom she had parted after a brief and unhappy union. Tante Aline, who had been friendly with her in Le Mans, expatiated on the manifold advantages that might accrue to the concerts through Elodie's collaboration; and after strongly pleading her cause, suggested that she should be invited to visit them. Elodie, for her part, accepted the invitation with alacrity, and shortly afterwards landed at Dover. Arnold, who went to meet her, was somewhat aghast to see her descending the gangway, laden with a variety of odd looking bundles, including a cheese and a bunch of dead fowls. She had brought all her worldly possessions with her! Tante Aline, having seen her *protégée* firmly established, made her adieu and returned to France, like a satisfied Fairy god-mother.

Musically, Elodie proved herself all that she had been represented to be. There was an extraordinary charm and fluent grace in her playing. Her light touch, acquired through frequent use of a small square piano in the convent where she had been educated, enabled her rapidly to adjust herself to the more ancient keyboard instruments. She was able to master pieces of considerable technical difficulty in a few days and play them by heart. Yet with all this facility of execution, there was no great depth of expression; and, although she might sail through the Chromatic Fantasia of Bach almost at sight, it did not stir the emotions as when one heard it come to life under the magic touch of Arnold Dolmetsch.

She quickly captivated him with her natural charm and kittenish ways (as indeed she did most people) and he married her. But between her and his daughter Hélène there was an enduring and thinly veiled antagonism, which increased rather than diminished as the years went by, though with occasional interludes wherein they indulged in childish jokes and

uproarious laughter. Despite this uneasy home atmosphere, suggestive of a dormant volcano, they formed collectively a marvellous trio, attractive both to the eye and ear. All three were about of a size, black-haired and dark-eyed; and their diversity of gifts acted as a foil each to the others. The harpsichord glittered under Elodie's deft fingers; while Hélène's vigorous and glowing performances on her golden-toned viola da gamba delighted the hearer with their effortless *insouciance*. The characteristic style of either player was sympathetically enhanced by the profound musicianship of the Master, whose contributions on lute, viola d'amore, violin and other instruments, amplified by his enlightening comments, heightened the whole atmosphere with an exhilarating enthusiasm.

You will be wondering how I, an *ingénue* from another world, came to be drawn into this enchanted circle? Enquiring from a musical friend (lately a pupil of Dulwich College) regarding a violin teacher of good standing, I was electrified by his reply: "Why don't you learn from Dolmetsch?" "What!" said I, "do you mean that man I've been reading about, who has all those wonderful old instruments? Oh! *do* you think he'd let me see them?" The friend was encouraging; so thereupon I addressed a letter to Arnold Dolmetsch, Dowland, Dulwich, not knowing that he had recently moved to Keppel Street, Bloomsbury. The letter nevertheless reached him, and elicited a favourable reply. The handwriting, which struck me as most individual and interesting, added yet further zest to my devouring curiosity. In after years he told me (not recognising the hand of Destiny) that he could never understand why he had accepted me! He had but recently dispersed his valuable teaching connection which had at one time included periodical visits to St. James's Palace (where he had as a pupil a youthful relative of Queen Victoria), in order to free himself for his now entirely engrossing work. Yet, illogically, he gave way before the unknown applicant! At our first interview, it seemed as though there sprang up between us a spontaneous sympathy which was destined to last for ever.

Stray glimpses of the family, caught through half-opened doors, were most intriguing; and their very voluble French, interspersed with shrieks of laughter, was to my untrained ears mysterious and unintelligible.

During this initial period Arnold Dolmetsch was working against time to complete his first harpsichord, originally started in Dulwich at the suggestion of William Morris, who now and then visited the Dolmetsch workshop, in which he was keenly interested. The instrument was to be included in the Arts and Crafts Exhibition of 1896, the date of whose opening was drawing near. On my arrival one morning I heard him telling a departing visitor that he had been working himself to *death*, and had not had a meal for three days. Whereupon I concluded that he must be a stern ascetic, not having yet understood his tendency (characteristic of the southern races) to indulge in picturesque exaggeration, in the belief that this was the only way to impress truths upon the average mind.

Some little time elapsed before an opportunity of making acquaintance with the ancient instruments materialised, as the ground floor room in which the lessons were given was furnished merely with a grand piano (a relic of the Dulwich days). But one day when I arrived at 6, Keppel Street the teacher failed to make his usual punctual appearance. As I sat waiting, suddenly the door opened and Elodie entered. Bowing low from the waist, she remarked: "*Eet - ees - waarrm!*" I agreed, and from the ensuing conversation, learned that a concert, the first of a summer series, was to be held in the first floor music room that very evening. I was led upstairs to a large and pleasant room, actually composed of two, divided by folding doors. In the larger portion, rows of "Art Workers' Guild" chairs had been set out, looking artistically suited to their surroundings: the inner room being reserved as a sanctum for the artists and their instruments. Here we found Arnold himself engaged in tuning a fine Kirkman harpsichord. Its reedy timbre was startling to an unaccustomed ear, and at first acquaintance I preferred the rounder and more sombre sonority of the old Italian virginals. Though unable to attend at such short notice, I straight away booked three seats for the second concert of the series. The extra two were intended for a musical sister and the indispensable chaperone! The person assuming this rôle was Lucy Carr Shaw, the sister of George Bernard Shaw. She had adopted the theatrical profession as a means of livelihood, and employed her fresh Irish voice in light opera. While touring in a popular production she had met and married a cousin of mine, who, having an agreeable tenor voice and a gift for comedy, had

deserted the business career, which was to him loathsome, and gone on the stage (or, as his relatives put it, "joined a troupe of actors!"). George Bernard Shaw, though he had by now transferred his activities from musical to dramatic criticism, still retained his vivid appreciation of the Dolmetsch concerts. When, therefore, I asked Lucy to accompany us to the concert she exclaimed: "What! You mean Dolmetsch? *Of course* I will! George is crazy about him!" The impression left on my mind by that entrancing evening remains undimmed, despite the lapse of many years.

The concert room, tinted a soft diaphanous green, was entirely illuminated by wax candles, set round the walls in hand-beaten brass sconces, and interspersed with rare lutes and viols, suspended from hooks. The inner half, with its varied assortment of instruments and players, all in a manner interesting, formed a picturesque *mise en scène* that focussed the rapt attention of the audience.

Hélène and Elodie looked their best in dresses chosen for them with unerring taste by the master mind. As to himself, one's attention was drawn away from the neutral clothing to his brilliantly expressive eyes, which Lucy Shaw characterised as "lamps of genius."

The music itself more than lived up to the picture. From an entirely satisfying whole, there stood out certain gems. Notable among these were "Sellenger's Round," set for the virginals by William Byrd (brought off with rhythmic aptness by Elodie) and a Pavan whose mysterious solemnity produced its full effect as declaimed in the clear yet highly coloured tones of a chest of viols. A romantic suite by Marin Marais enabled one to appreciate the suave beauty of Hélène's bowing on the viola da gamba, the movements of her wrist calling to mind those of a swan's neck. The concert came to a triumphal close with Bach's Violin concerto in A minor, on which Arnold Dolmetsch (in the solo part) brought to bear his fine sense of phrasing and interpretative genius, accompanied by a string quartet and the scintillating harpsichord, the whole combination forming an arrestingly beautiful ensemble.

There was a pleasantly informal atmosphere about these concerts; and the interlude, during which excellent coffee and *petits fours* were handed round, enabled one to appreciate the unusual nature of the audience. Prominent in their midst on

this occasion was Violet Gordon Woodhouse, then a sparkling young bride. Other outstanding personalities were Margaret Mackail (fragile and fair like the etherealised pictorial creations of her father, Sir Edward Burne Jones) with her distinguished husband, Denis Mackail. I also remarked a graceful golden-haired lady with a wondrous smile, accompanied by a thin, spare looking, dark man. She was the beautiful Miss Kingsley, and he the artist William Rothenstein, whom she married shortly afterwards. Naturally, I did not identify these people at sight, but came to know them later, together with many others of popular interest, such as Ellen Terry, kind, sweet and childlike; Lawrence Binyon, the poet and scholar in Oriental languages; Mrs. Patrick Campbell, who inevitably drew all eyes to herself as she glided into her place; George Moore, the novelist, exchanging brisk badinage with Lucy, they having formerly been neighbours over in Ireland. Side by side with these were many members of the Art Workers' Guild, including Walter Crane and Cobden Sanderson, who in his latter years threw his printing press into the sea so that it should never fall into the hands of some unworthy successor. Herbert Horne was, of course, a familiar figure, likewise Arthur Symonds and, subsequently, Robert Steele, the consummate scholar and authority on Mediæval French Literature and Early English Music Printing. He and Arnold developed an unshakeable friendship wherein they could say anything they pleased to each other with impunity. Each took the other on trust, and I have even seen Arnold, the epicure, consuming some distinctly high lobster from which I recoiled, because Steele had brought it and so it must be all right!

The "green harpsichord," as it has always been called, was completed in time for the opening of the 1896 Arts and Crafts Exhibition. It owed its name to the fact that, although the interior had been sumptuously decorated by Helen Coombe (later Mrs. Roger Fry), the outside had merely received a plain coat of green tempera, in the intention that it should be ornamented later on. It remains thus to this day, with the result that when it is opened and the lid raised, it always causes a glad surprise. A charming concert was given in its honour on the evening of the exhibition's opening day. Later on, it caused a temporary sensation at Covent Garden Opera House, where its creator himself used it to accompany the recitatives in the Mozart operas, under Hans Richter.

In the autumn of 1897 the houses in Keppel Street became due for demolition to make way for an extension of the British Museum. In consequence the Dolmetsch household removed itself to 7, Bayley Street, adjoining Bedford Square. The new house was more spacious than No. 6, Keppel Street, and included an excellent workshop built out at the back. This circumstance favoured the realisation of a cherished project, that I (who had meantime been educating myself in wood craft) should enter the workshop as an assistant in the lighter branches of instrument making. You may imagine my satisfaction on finding myself installed in a snug little room adjoining the main department. The work was extremely varied and always enjoyable. For each new and delicate operation Arnold Dolmetsch would, with exquisite skill, evolve some ingenious tool or gadget to facilitate its execution. His resourcefulness was phenomenal: and very amusing and stimulating were his terse utterances of his own unconventional points of view. When, in the course of a lesson, I suggested practising some formidable exercise, as I was "so bad at that," he airily answered "Never practise the things you are bad at! Only practise those you can do well!" Responding one day to his humorous comment on something I was wearing, I protested, with wide-eyed astonishment, "But *everybody's* wearing them!", and was taken aback at his prompt reply, "All the more reason not to."

The first major undertaking after my installation was a batch of three clavichords in the Italian, pentagonal shape. The first of these little jewels was decorated by Burne Jones for his daughter and has ever since remained in the family. Many other thrilling developments occurred during the ensuing five years, both as to restorations and constructions. The former included Violet Gordon Woodhouse's first harpsichord, ingeniously evolved through the adaptation of an ancient single-manual instrument into one with two keyboards and manifold tonal effects. These fecund years also saw the construction of three "Beethoven" pianos, of which the first was made at the request of the popular preacher, Stewart Headlam (founder of the "Church and Stage" society), and had its soundboard profusely decorated by Selwyn Image, the last Ruskin pupil. The second was for Mrs. Woodhouse and was an outstanding success. It functions to this day, as the treasured possession of Mr. Raymond Russell, in London. The third, made for Cecil Rhodes, was a handsome instrument whose exterior was of

coromandel wood with ornate silver hinges. It has been preserved in the Rhodes Museum in South Africa. Before being despatched it made a public appearance in the small Queen's Hall. Busoni, at that time a young man with twinkling blue eyes and a shock of tawny hair and beard, was to have played a Beethoven sonata on it and to have combined with Arnold Dolmetsch in a violin sonata, but fell ill at the last moment and was replaced by Leonard Borwick. The clear sweet tone of these pianos had a certain affinity with that of the harpsichord.

The house in Bayley Street had, besides a good basement kitchen, an adjacent front room, used as a dining room; and here at times many of the "Bohemians" would congregate. One evening, while they were assembled at supper, George Moore entered, and thenceforth the conversation degenerated into a monologue concerning Moore's gallant adventures when he used to live in the Latin Quarter in Paris. Meantime, William Rothenstein, at the other end of the table, was mutely fiddling with a blue pencil, a candle end, and a stub of sealing wax. When Moore had departed, Rothenstein produced a life-like caricature made with these unusual implements, and bearing the explanatory footnote "*C'est moi! Moorre!!!*"

One of Arnold Dolmetsch's marked characteristics was his utter sincerity, often carried to the point of crudity; so that it either repelled or attracted, according to the mentality of his listener. Doubtless he had inherited this dangerous trait from his grandfather, Guillouard, whose wife frequently admonished him in the words: "*Tu sais Amand, tu n'as pas de tact!*" One day Arnold pointed out to me that, of violinists, he had as many as ever he needed for his concerts from among his former pupils "and *skilled* ones at that!" "But," he added, "if you want to be *really useful*, you should learn to play the viola da gamba!" Having already developed a strong predilection for this queen of instruments, I readily accepted his suggestion, and became the pupil of Hélène, whose beautiful bowing I endeavoured to emulate!

Shortly before the occasion on which I was to join "the consort" for the first time, I introduced Lucy Shaw to Arnold (whose favourite singer she thenceforth became) and so it happened that she and I made our *début* together in the incidental music of "The Tempest," performed in 1897 in collaboration with William Poel, founder of the Elizabethan Stage Society. Arnold's association with Poel began in 1895 and continued for

many years. An enormous variety of plays (many of them pre-Elizabethan) were revived by this most unworldly of men; and, after terrific work, were usually given just one or possibly two performances. Consequently he never made any money by them, but would think himself lucky if he only lost *a little*. He always called upon Arnold Dolmetsch to furnish the contemporary music on lute, viols and virginals; and used to say "I'm afraid I can't manage more than a five pound note." When there was an extra singer, such as Lucy, added to the cast, he would open his hand a little wider. But Arnold loved working with him and never grudged the time and labour involved. Where some of the original music had not survived, he would supply the lack, composed so aptly in the proper style as to blend perfectly with the rest. He used happily to join in the action on occasions; and I can recall the glee with which, while accompanying on the lute a clown's song in "The Spanish Gipsy,"* he interpolated ribald rejoinders between the stanzas! One most delightful recollection is the rôle that he assumed in a performance of *Sakuntala*, translated from the Sanskrit by Lawrence Binyon (the lyrics put into verse by Arthur Symonds). This performance took place at the Botanical Gardens, in a tropical hot-house, where towering foliage represented the forest in whose depths Sakuntala goes wandering. The actors, who were all Indian (with the exception of Elodie, as a handmaiden, and Arnold) were richly dressed. Arnold himself, suitably attired and turbaned by some of their number, was declared by them to be indistinguishable from a Moslem musician of Northern India.

He composed all the incidental music in a singularly charming style; but, more than that, he accompanied (after scant rehearsal) from ear, on his viola d'amore, an Indian singer who sang in the original language an elaborately ornamented song, of a highly declamatory character. They went through it together once or twice before the performance, and he found that the singer varied it at pleasure! Yet Arnold Dolmetsch followed him throughout without an instant's hesitation. Afterwards the singer remarked that he would never have believed that a European musician would have been capable of such a feat.

END OF PART TWO

* By Middleton and Rowley, 1621: performed at Whitehall, Nov. 5th, 1625.

THE LUTE MUSIC OF JOHN DOWLAND

BY

DIANA POULTON

UNLESS fresh sources come to light, it is now possible to say with a fair amount of certainty that all Dowland's lute music has, at last, been examined and listed, and the full stature of his genius as an instrumental composer as well as a song-writer can now be appreciated.

For this preliminary work of research, every student of Dowland's lute music owes a debt of gratitude to Richard Newton, who drew up the first complete index of all the pieces that could with certainty be ascribed to John Dowland, and of a number of others which, for one reason or another, point very strongly to the same authorship. His generous permission to make use of his material has been of incalculable help to me in my own studies.

The obscurity in which Dowland's lute music has so long lain, and the reason why it has not yet enjoyed the revival which its beauty and interest merit, are, I believe, due to two inter-related facts. First, that the instrument for which it was conceived and composed has presented so many problems for its revival. Secondly, that, like all lute music of the period, it is written in tablature, a form of notation which many people find difficult to understand. Such transcriptions in ordinary notation as have been made are not, I think, entirely satisfactory. A third and contributory cause lies in the fact that his lute music is not to be found gathered together in one book, or a series of books, easily accessible like, for example, the Song-Books, but is scattered here and there in printed books and manuscripts which are themselves scattered in various museums and libraries.

In all, there are seventy-three pieces which can be said without a shadow of doubt to be by John Dowland, and twelve other pieces which, by their general style or some special characteristic, may fairly be attributed to him.

The seventy-three authenticated pieces consist of seven fantasias or contrapuntal pieces, twelve pavans, twenty-seven galliards, eight almans, six jigs or pieces in six-four rhythm, and thirteen settings of popular songs.

The original work of discovery and classification was extremely complicated, owing to the curious custom, common to the age, but particularly rife among the writers of lute manuscripts, of, as often as not, omitting both the title of the piece and the author's name, or at least one or the other, or of using some strange hieroglyphic abbreviation. Many pieces were only identified after the most careful comparison with other manuscripts and printed books..

The enormous popularity of Dowland's work during his own lifetime can be judged by the frequency with which his pieces occur, not only in English printed books and manuscripts, but also in the great Continental collections. Simultaneously, some idea of the relative popularity of the compositions themselves may be gathered from the number of extant versions of each one.

"Lachrimae" leads by a long way with some twenty versions. (I am here dealing with the lute music only and excluding all the various settings for consorts, bandora, voice, virginals, etc.) There are seven versions of Lady Rich's Galliard and the Earl of of Essex Galliard (including a very elaborate setting for two lutes in Nicolas Vallet's *Le Secret des Muses*, 1619); six of Piper's Pavan and Piper's Galliard and the King of Denmark's Galliard (called "Battle Galliard" in the Folger MS, and Jane Pickering's Lute Book, and "Mr. Mildway's Galliard" in C.U.L. Dd. 9 (33)); four of the Frog Galliard, Sir John Smith's Alman and Lady Laiton's Alman, and so on.

This multiplicity of versions presents in itself a bewildering problem to the student of Dowland as no two versions are absolutely identical. In some, the discrepancies are only minute: the different spacing of a chord or the omission of a third or fifth in a chord which may be present in another version; the breaking of a chord may vary, or the dotting of a passage which is written in equal notes elsewhere. In other pieces, the variants are so great as virtually to constitute a different setting. The greatest dissimilarity occurs in the "long" versions where sometimes in the repeats the divisions show extreme diversity although the statement of each strain remains faithful to the norm. In these cases, for example, the setting of Lachrimae in C.U.L. Dd. 2, 11. f. 75/77 and Lady Rich's Galliard in Jane Pickering's Lute Book (B.M. Eg. 2406), I

think it is permissible to assume that the divisions are not from Dowland's hand, but are the work of some other composer, as was the avowed case in some of the versions of *Lachrimae* in the Continental collections.

A third category of discrepancy concerns those notes only which in ordinary notation would be written as accidentals. Here, for instance, are three versions of the same run in the bass at the end of the repeat of the first strain in Piper's Pavan:

C.U.L. Dd. 2, 11.

B.M. Eg. 2406.

JANE PICKERING'S

LUTE BOOK.

C.U.L. Add. 3056.



Further complications are added by the numerous errata which exist in every manuscript and printed book of lute music, although, in most cases, the correction is obvious to any player who habitually reads tablature.

Luckily, some sources exist that can be taken as authoritative: namely, the Folger MS., which contains eight pieces by Dowland, some written in his own hand and six of them signed by him; the fine printed book *Varietie of Lute Lessons* (1610) edited by John's son, Robert Dowland, and a most beautiful chromatic fantasia in C.U.L. Dd. 5.78.3, called *Farwell*, which also has his signature attached. For all the other pieces, of which several versions exist, it needs the most careful comparison, study and musical insight to determine which is the best; and, even so, it is often hard to come to a fixed decision. Some curious problems exist concerning several of the pieces in *Varietie of Lute Lessons*, but space does not permit an examination of them here.

Dowland's predilection for the galliard can be seen from the large proportion of his compositions which take this form, i.e., no less than twenty-seven out of the known seventy-three pieces and four more among those which may also very well be attributed to him. His extraordinary command of expression and the richness of his imagination give rise to a diversity of mood and feeling which seem to transcend the strict and narrow limits of this form. The sharp bitterness of the Lord Viscount Lisle, the martial character of the King of Denmark, the tragic

poignancy of Captain Piper, the tenderness of Lady Rich and the robust directness of Ferdinand, Earl of Derby, are only a few examples of the variety he achieved within this single form. The most subtle rhythmic changes and syncopations add point to the enchanting melodies.

No less than six of the galliards also appear as songs and it is interesting to speculate on which came first, the instrumental pieces or the vocal settings, or whether they were created simultaneously. Five of them occur in Dowland's *First Book of Songs* published in 1597, yet one of these, "Can She Excuse My Wrongs?" had appeared in instrumental form a year earlier in William Barley's *New Booke of Tabliture* together with six other pieces by Dowland, including *Lachrimae*. It is clear, then, that in some cases at least, the instrumental version was current at the time of the publication of the song; but this is, of course, no proof that the two versions did not exist together prior to the publication of either. The slight awkwardness of the accented first syllable in "Awake, Sweet Love" lends support to the theory that at least some of them existed first as instrumental pieces. In the case of "My Thoughts are Winged with Hopes," the sudden jump of a sixth on the word "mount" seems too happy to be a coincidence and suggests that the air was inspired by the words. As for *Lachrimae*, when one considers its enormous popularity, it seems a little strange that the song version "Flow My Tears" should not have been included in the *First Book of Songs* in 1597, had it been in existence at that time. One of these galliards which also appeared as a song is reproduced on another page together with a transcription. It is a "short" version taken from the MS. Dd.5.78 (III) in Cambridge University Library and the title *Mignarda* is supplied from the versions which occur in Dd.9.33 and Dd.2.11. It will be recognised as "M. Henry Noel his Galliard" from the *Lachrimae* book and as "Shall I Strive with Words to Move" from *A Pilgrimes Solace*.

His pavans, although not so great in number as the galliards, show an equally rich imagination and wide range of mood. The divisions are full of an inexhaustible invention to which the vitality of the basic theme provides full scope. It is very rare for Dowland to fall into mere pattern-making which produced the flat and wearisome divisions of many of the lesser writers.

The fantasias open in an almost fugal manner and progress through a section of elaborately worked-out counterpoint to end in a kind of highly developed virtuosity such as does not, I believe, exist in any other lute music.

Dowland, in common with his contemporaries, does not confine himself to major and minor scales and uses sharpened and flattened sevenths, and alternates major and minor thirds with extreme freedom. The resulting false relations and chromatic progressions are in some cases so startling that there might be room for doubting their correctness were it not that lute tablature automatically settles these problems. The two great chromatic fantasias, *Forlorne Hope* and *Fancy and Farwell*, are among his most highly imaginative work and contain passages of astonishing beauty.

His shorter, lighter pieces are often almost completely homophonic in character and many have tunes of extreme charm and distinction. In my opinion, the pessimistic tendencies in his music have been somewhat over-emphasised by some recent writers and if the whole body of his music is surveyed, it will be found that he is as successful in expressing a charming lighthearted gaiety and serene happiness as he is with the darker and more disturbing emotions of such pieces as *Forlorne Hope* and *Semper Dowland Semper Dolens*.

It would take too long to discuss the relation between the solo works and the pieces "set forth for the Lute, Viols or Violons" in *Lachrimae or Seaven Teares*, but it is perhaps not out of place to mention that several of the lute parts from this collection were pirated and appeared in some Continental collections as solo works. In the case of *Semper Dowland Semper Dolens*, there is some justification for regarding it as a solo piece; it is complete in itself and is included as a solo work in Jane Pickering's *Lute Book*, but in several other cases the lute does not even have the tune which in the consort version is left to the treble viol. Some of these incomplete parts, presented as lute solos in some modern transcriptions, are most strange, to say the least.

All Dowland's music is written for a lute in the classical tuning, that is, counting from the highest string: g, d, A, F, C, G, with, in most cases, the addition of a seventh course in the bass,

tuned to D, so that the range of semitones from F sharp down to D was also available below the sixth string. Within the limitation of this compass, he achieved a richness of invention perhaps unequalled by any other instrumental composer of his time.

In his compositions, this form of lute reached its highest stage of development. At the time of his death in 1626, the lute had already entered new paths and schools of lute playing arose on the Continent, principally in Germany and France, which produced music of great beauty; but English lutenists made no further significant contribution to our musical heritage.

In Dowland's works, every resource of the instrument is used to the full and much of his music cannot be completely realised on any other. Although faithful transcriptions for the keyboard may help to reinstate him as a pre-eminent instrumental composer, it is devoutly to be hoped that more players will study the lute so that this lovely music may once more become familiar in all its true beauty.

LUTE TABLATURE

The six lines are not an ordinary musical stave; they represent the six courses (or pairs of unison strings) of the lute. When the letter "a" is marked on a line, that string is to be played open; the frets on the neck of the lute, which are placed at intervals of a semitone, are indicated by letters; thus, "b" is the first fret, "c" is the second, and so on.

If two or more notes are to be played together, their several letters are placed over one another, chord-like.

Time values above the "stave" indicate the precise moment at which the required strings are to be sounded, but not necessarily (as in ordinary musical notation) their exact duration.

THE "UPPER MORDENT"

BY

DOROTHY SWAINSON

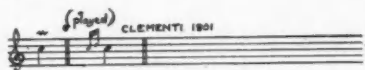
DURING the later years of the 18th century, there was a revulsion of feeling against the delicate ornamentation which is characteristic of the pre-classical style and which abounded in all countries in all types of music. The invention of the pianoforte cannot be held wholly responsible for this, but it undoubtedly contributed to the simplification of keyboard music, for in a few decades the new instrument had swept away the old harpsichords and clavichords and, with them, most of the embellishments which had, by that time, come to be considered superfluous. Even to-day, in the current editions of early music which students buy, the ornamentation is either omitted altogether as being a useless encumbrance on the piano, or falsely interpreted in some simplified form.

This false interpretation and misunderstanding of symbols began as early as 1801 when Clementi published his famous method: *The Art of Playing the Pianoforte*, a book that was followed by innumerable others on similar lines. As Burney once sagely remarked: "When a thing has once got into a book as curious, it is copied into others without examination and without end."

Clementi retained a few ornaments which are indispensable to music of whatever period, for instance, the turn and the acciaccatura. Simultaneously, notation was changing and appoggiature became incorporated in the text (as the practice of accompanying from figured basses vanished from the scene) and were no longer visually recognisable as such.

All this would have been well and good, had Clementi specified that his rules only applied to the newest music of his day and had he not appropriated from earlier notation one of the signs for the shake and used it to represent a purely accentual ornament of two notes, calling it "a short shake beginning with the note itself"—an ornament which had previously been practically non-existent.

Here it is:—



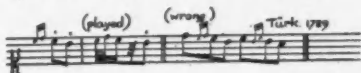
On seeing it thus set forth, one may well ask whether it has come to stay, so universal has its usage and name become! Its modern name is "upper" or "inverted mordent."

The only form in which Clementi's "new" ornament existed in the 18th century was when written out in small notes and not represented by a sign. C. P. E. Bach called it a *Schneller*. It has sometimes been suggested that this author's elaborate instructions on ornamentation apply chiefly to his own compositions. This is certainly true of certain methods of notation and certain ornaments which were his own special favourites. But most of his instructions are applicable with discrimination to the works of his father, to Handel, to Scarlatti, etc., and to the French Clavecinistes. He himself says that most of the ornaments in his book have a long and close association with the keyboard and (with a passing allusion to the music of France and Italy) that he has gathered together the ornaments of several countries.

One of his innovations was the *Schneller*, which, he says, "has not so far been mentioned by other writers." The verb *schnellen* means to snap or to fly back with a jerk. In keyboard music, a note is "snapped" by bending the finger on striking the key and slipping it off as quickly as possible. The *Schneller* had to "bite" like a mordent, producing thereby a sharp accent. It could only be used on strong beats on detached notes, never on passing notes or on weak beats, and never under a slur. It was invariably written out in small notes, "for lack of an appropriate sign" says Türk in his *Clavierschule* (1789). C. P. E. Bach gives the following examples:—



Türk's examples demonstrate further that it should begin exactly *on the beat* and not before it and that it should not be played on passing notes or on unaccented beats:—



Now, an ornament consisting of two notes only had never before Clementi's time been called a shake, trill, *tremblement*, *Pralltriller*, or whatever the nomenclature may be. The shortest shake possible, to be worthy of the name, must have a minimum of three notes. This may seem a very small distinction to make a fuss about, but it becomes important once it is realised

that a mordent (whether "upper" or "lower") is purely accentual with the stress on the main note, whereas the purpose of most shakes is not merely rhythmic but a contribution to expression in one way or another, with the stress, if any, on the auxiliary note.

Full instructions concerning every possible kind of shake—long, short, with and without termination, with or without preparation, also some that begin on the note itself, are quoted by Arnold Dolmetsch in his book on Interpretation. The word *Schneller*, however, is not mentioned, even among the mordents. I once ventured to ask him whether perhaps it should not have been included, but he said that it was quite unnecessary. It had no sign to represent it and it had found no favour in the 18th century. Nevertheless, it has found its way into the customary interpretation of early music under false pretences, masquerading as a shake.

"The marks on paper," A. H. Fox-Strangways once said, when writing in the *Observer* about the Dolmetsch Festival in 1936, "are not rules to be obeyed but opportunities of exercising the mind of a musician." It has happened continually in the history of notation that a known sign has been appropriated for a different ornament. This always complicates the study of ornamentation and is often the cause of misinterpretation. Yet, when there is a real desire to interpret early music in all its glory, it is always rewarding to scrutinise the original notation in every detail and try to find out what each composer implied by it.

ALTERATIONS OF RHYTHM

BY

ARNOLD DOLMETSCH

In 1935, when a French translation of Arnold Dolmetsch's book on Interpretation was in preparation, the author added a new paragraph to the chapter on Alterations of Rhythm. He deleted one sentence beginning at the foot of page 84 and placed what follows at the end of the chapter, after the Bach Sarabande:—

It may have been just on account of the elasticity and suppleness which the living soul of music demands, that composers cared little for more precision in musical notation which, perhaps, instead of becoming clearer, would merely become overloaded with useless complications—for the simple reason that, ultimately, the imponderable cannot be written down. Even modern notation, however meticulous, necessarily leaves a thousand details of interpretation to be deduced by implication.

EXTRACTS CONCERNING INTERPRETATION

from a *Méthode . . . pour apprendre le Violoncelle*

BY

MICHEL CORRETTE (1741)

TIME SIGNATURES

The measure of two beats in the bar is marked 2 in French music; the Italians mark it 2:4 and their crochets and quavers are played in the same way as when there are four beats in the bar.

The measure of three beats in the bar is marked 3:4 in Italian music, in French music just by a 3; there are three crochets or their equivalent in each bar. The quavers are played evenly in Italian music, as for instance in the Courante of Corelli's Sonata Opus V No. 7. But in French music, the second quaver in each beat is played more quickly, as for instance in the Chaconne from Phaëton by M. de Lully; but sometimes they are also played evenly when there are semi-quavers. This is often the case in Chaconnes and Passacailles, as may be seen in the Passacaille from Armide by M. de Lully and in the Chaconne from Les Indes Galantes by M. Rameau.

The measure of four beats in the bar is marked by a C. The quavers are played evenly and the semi-quavers are dotted, two by two; that is to say, the first long and the second short. But they are often played evenly in the Adagios, Allegros and Prestos of Sonatas and Concertos.

The measure marked C with a line through it stands for two beats in the bar in French music and in the Fugues da Capella of the Italians, but some composers use this signature for a measure of four beats. See, for instance, the works of Guglielmo Fesch and the first Allegro of Vivaldi's 11th Concerto, Opus 7 (Dutch Edition).

There are two kinds of measure of two beats of unequal notes. The first kind is marked 6:4; there are three crochets or their equivalent to each beat. This measure is written in the same note values as in triple time, but it is beaten in duple time, two beats to a bar. It is used in slow movements, as for instance the Loure. The Italians seldom use it.

The second kind is marked 6:8; there are three quavers or their equivalent to each beat. This measure is used for Giges and other quick movements.

Note: In these measures that might be called limping, one must mark with the bow the third note of each beat; the first two notes express something more graceful than the third, especially in slow movements such as Adagio, Largo, Andante, Affettuoso, as for example in the Affettuoso movements in the Sonatas of M. Senaillé and M. Aubert.

(Translated from the French)

POSTSCRIPT

Two further indications concerning the thorny problem of playing even notes unevenly are given by other French writers of the time. (1) The degree of inequality from the barely perceptible to the frankly dotted depends on the general character of the music. (2) Apparently only diatonic passages can be played unevenly in melodic phrases and the accompaniment is not affected thereby. Ed.

FRANCOIS COUPERIN'S PREFACE

to his

First Book of Harpsichord Pieces (1713)

It has not been possible for me to comply any sooner with the requests of the public for an engraved edition of my pieces. I hope no one will suspect me of having deliberately wished to whet their curiosity by this long delay and that they will forgive me for having proceeded with the work so slowly for the sake of greater accuracy. Everyone knows that it is a matter of the greatest concern to a composer that his works should be issued in a faultless edition when they have had the good fortune to please: though he may be flattered by the praise of connoisseurs, he is mortified by the ignorance and the errors of copyists: this is the common fate of manuscripts that are in great demand.

I have been wishing for a long time to be able to devote myself to the publication of my pieces. Some of the pursuits which have prevented me are too great a source of pride for me to complain of them: for twenty years I have had the honour of serving the King, and almost for the same length of time of

teaching M. le Dauphin, Duke of Burgundy, and six Princes or Princesses of the Royal House: these duties, besides those in Paris, as well as several illnesses, should be sufficient reason to convince everyone that in the time left at my disposal I have been fully occupied in composing a large number of pieces; this book contains no less than seventy-two, and I intend to publish a second volume at the end of the year.

When composing these pieces, I have always had an end in view which various occasions have provided. The Titles represent my ideas and I hope I may be excused from describing them in detail: nevertheless, among these Titles, there are some that may appear to flatter me, and it is only right that I should point out that the pieces bearing these Titles are in the nature of portraits which have sometimes been considered good likenesses when I have played them, and that most of these flattering Titles apply to the charming Originals I wished to represent and not to the copies I have made of them.

This First Book has been in preparation for more than a year. I have spared neither expense nor pains, and it is thanks to the extreme care that has been bestowed upon it that the result is so clear and precise.

I have marked all the necessary ornaments. I have taken care that the beats and the notes are perpendicularly in the right place. Difficult and easier pieces will be found, suitable to hands that are expert, mediocre, and feeble. I know from experience that vigorous hands that can execute the most rapid or the lightest passages are not always those that are most successful in tender and expressive pieces; and I confess, in all good faith, that I infinitely prefer that which moves me to that which merely excites wonder and astonishment.

The Harpsichord is perfect in its wide range and is brilliant by nature; but, as one cannot swell or diminish the tone, I am always grateful to those who, with infinite art, and guided by good taste, succeed in making this instrument capable of expression: my forbears always tried to achieve this object, apart from the fine composition of their pieces. I have endeavoured to perfect their discoveries: their works are still beloved by people of exquisite taste.

With regard to my own pieces, they have been well received by the public, thanks to their new and varied character; and I hope that the new ones in this book will have as much success as those that are already familiar.

To facilitate the understanding and the manner of performing my pieces in the spirit appropriate to each, I have felt it necessary to fix certain signs for the ornaments; I have retained as many as possible of those already in use. They will all be found at the end of this book with their explanation.

I had intended to have marked the fingering, at any rate in places where it is not a matter of indifference, but this would have confused the engraving; however, the skill of certain performers seems to reassure me that there will be nothing ambiguous; and, in any case, I shall always be pleased to clear up any doubts that anyone may have.

FRANCOIS COUPERIN'S PREFACE

to his

Second Book of Harpsichord Pieces (1717)

Here at last is my Second Book of Harpsichord Pieces which I had intended to publish the same year as my First Book. Various considerations have deterred me. First, I felt that it might be better to have a longer interval between my publications so that those who play the pieces in the first book should have had time to become thoroughly familiar with them. Secondly, the composition of nine *Tenebrae* for one and for two voices, three of which for the first day are already engraved and on sale. Thirdly, the publication of a Method entitled *L'Art de toucher le Clavecin*, very useful in general, but absolutely indispensable for performing my pieces in the right style, and this I felt should come out between my two books of pieces. Fourthly, a return compliment to one of our most distinguished musicians who has just published another book of pieces for the Viol. I could not interrupt the engraving of this, as he, on his side, had not interrupted that of my first book, as we both employ the same engraver. Fifthly, my various duties at Court and towards the public; and, above all, a delicate state of health. Lastly, to show my appreciation to lovers of my first book and

to satisfy the eagerness they have shown to possess my second, I have included two more Suites (*Ordres*) than in the preceding book. This increases the cost of production and the price will be two *livres* more than that of the first book.

Before ending this short discourse, I must not omit to explain that the Method called *L'Art de toucher le Clavecin* of which I have just spoken, contains, among other things, *Eight Preludes* suitable to all ages and to all kinds of hands; that the fingerings are marked in figures; and also, that I have purposely composed these Preludes in the same keys as those of my pieces in both my first and my second books.

RAMEAU'S NOTATION

A comma after a note indicates a mordent (*pincé*).

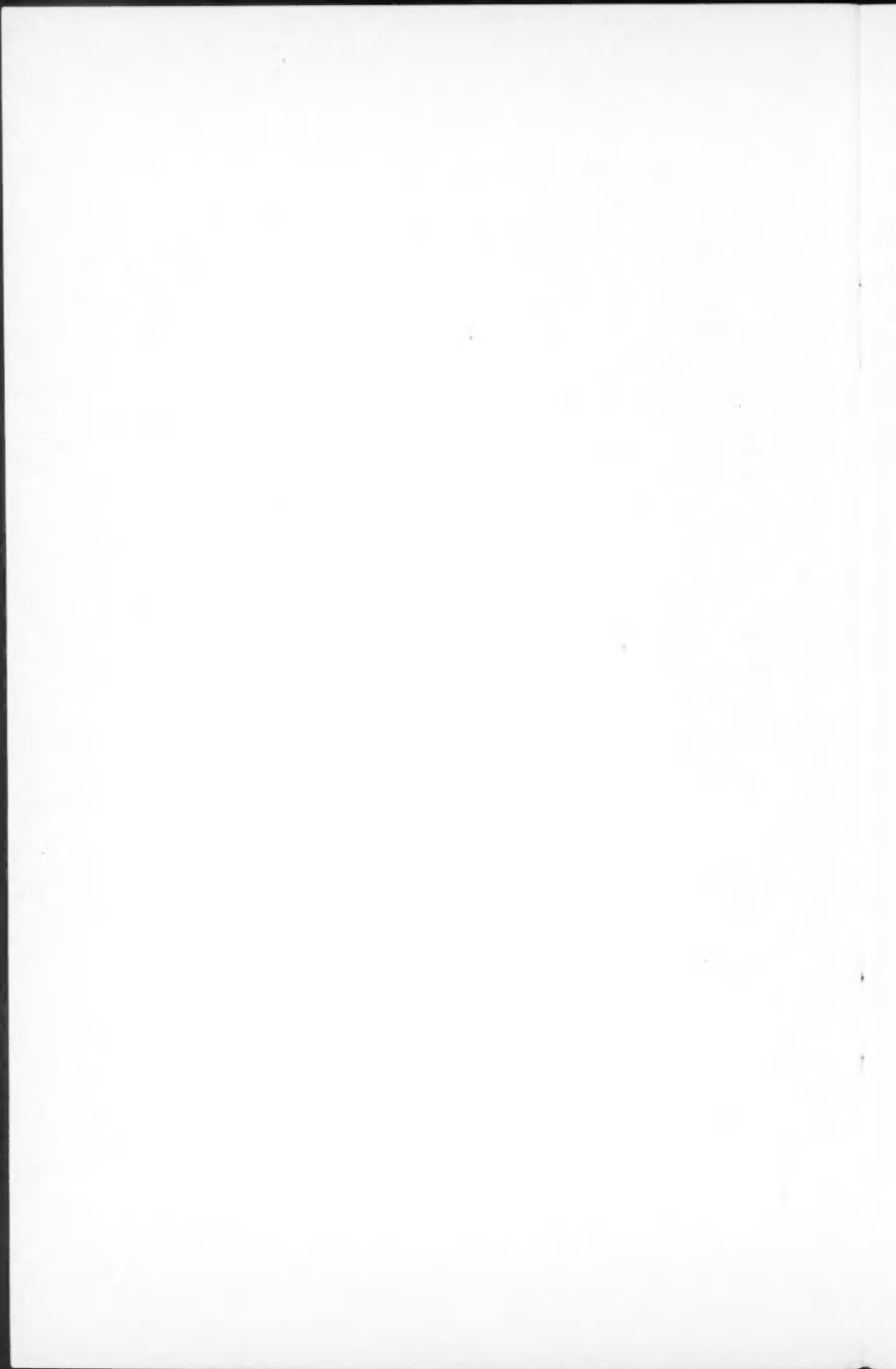
A comma before a note indicates an appoggiatura of indeterminate length (*port de voix*). Though stressed, it is generally fairly short before a mordent.

An oblique stroke through the tail of a note belonging to a chord indicates that the chord is broken, upwards or downwards according to the direction of the stroke.

A note in small type in front of a chord (as in bar 1) is an accacciatura or passing note in a figured arpeggio and takes its natural place before the note it precedes in breaking the chord, like those that occur in the bars marked *harpégé*.

There is a prepared shake (*cadence appuyée*) in bar 6, where the shake is delayed by an appoggiatura.

The graphic sign for the shake with termination speaks for itself.



On an Air of Rameau

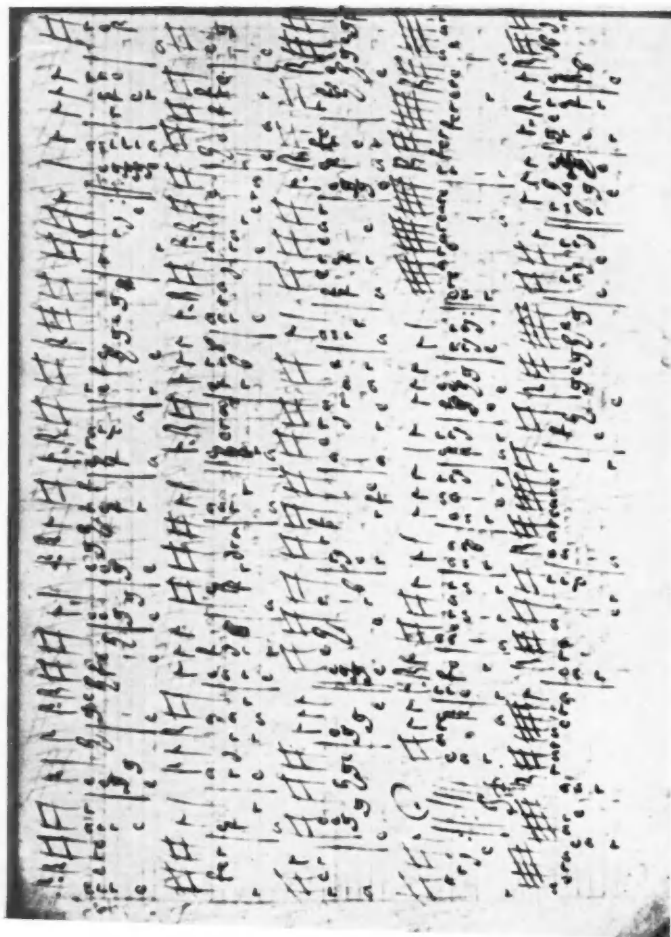
To Arnold Dolmetsch

A melancholy desire of ancient things
Floats like a faded perfume out of the wires;
Pallid loves, what unforgotten desires,
Whispered once, are re-told in these whisperings?

Roses, roses, and lilies, with hearts of gold,
These you plucked for her, these she wore in her breast;
Only Rameau's music remembers the rest,
How the heart that was warm for you withered and died!

But these sighs? Can ghosts then sigh from the tomb?
Life then wept for you, sighed for you, chilled your heart?
It is the melancholy of ancient death
The harpichord dreams of, sighing in the room.

Arthur Symonds



"MIGNARDA," A GALLIARD BY JOHN DOWLAND. FROM A LUTE BOOK IN CAMBRIDGE
UNIVERSITY LIBRARY (MS. Dd., 5.78.III).

(The facsimile also contains the beginning of a piece without title, signed "L.,").



TRANSCRIPTION OF THE ABOVE TABLATURE OF "MIGNARDA" BY JOHN DOWLAND

6

Sarabande.

harp.

The musical score is written for a harp and a keyboard instrument. It consists of three systems of music. The first system shows the harp part (treble clef) and the keyboard part (bass clef). The harp part has a melodic line with many grace notes, and the keyboard part provides a harmonic accompaniment. The second system continues the piece, with the harp part having a more active role. The third system shows the harp part playing a more melodic line, while the keyboard part provides a steady accompaniment. The score is written in a style typical of 18th-century French music, with many grace notes and a focus on melodic ornamentation.

FROM "NOUVELLES SUITES DE PIÈCES DE CLAVECIN COMPOSÉES PAR MR. RAMEAU."

THE CONSORT

IS EDITED BY

DOROTHY SWAINSON

(London Representative of the Foundation)

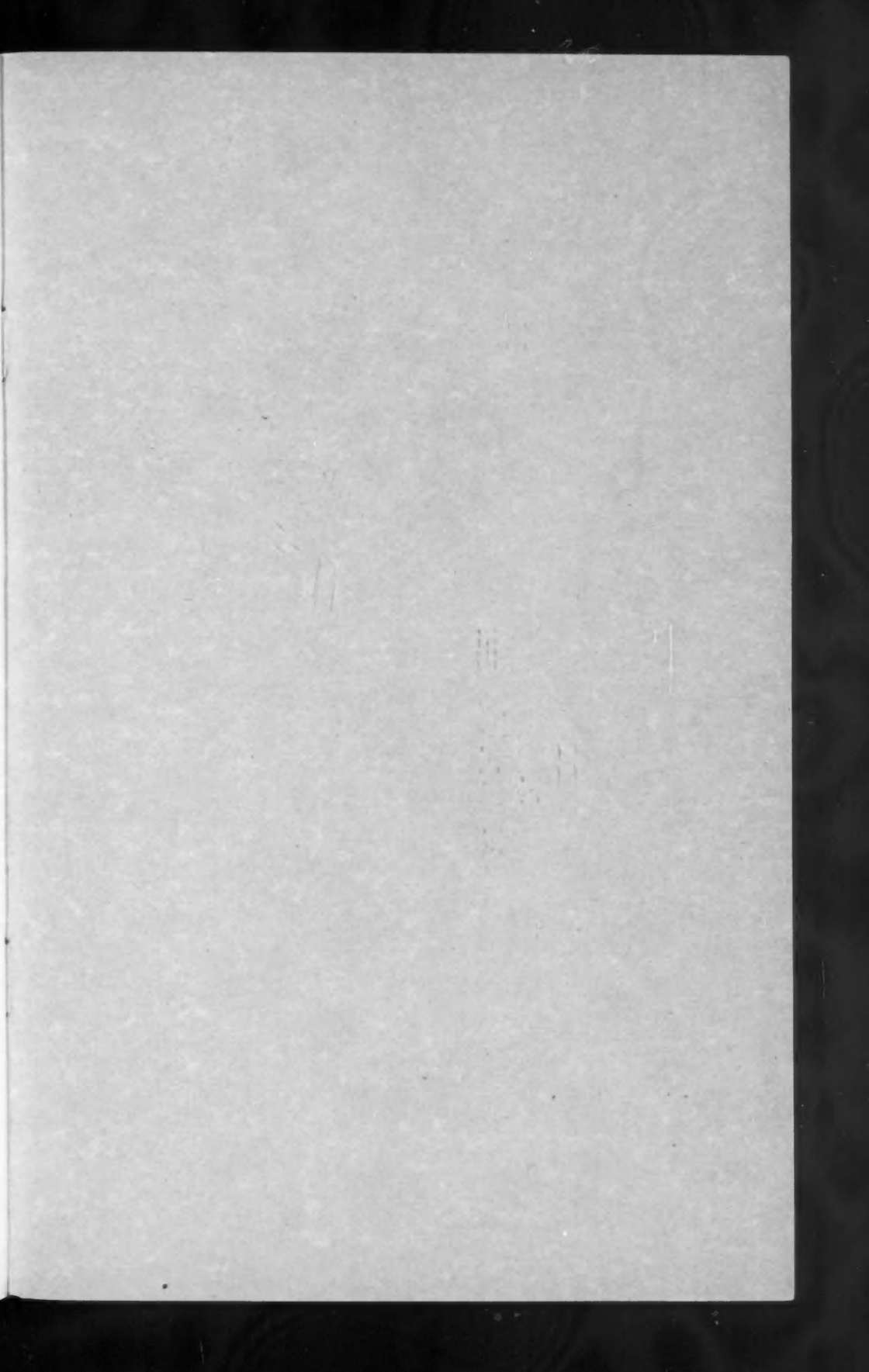
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